



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

31, "Caballuco, so animal" does not mean: "whoa, you beast," but: "you stupid fellow." Comp. expressions like: "calla la boca, so tunante," "daca la gallina, so pillo," etc.; p. 159, l. 32, "mete y saca de palabreas" is not: "adding and subtracting words," but: "jabbing with words;" p. 161, l. 12, means: "we are as good as others," and in this connection: "you will get a chance to fight with us as well as with Acero;" p. 163, l. 23, means: "when they give the [trumpet] signal for murder," cf. p. 15, l. 18, and p. 23, l. 7; p. 164, l. 13, means: "I will not farm (that is, 'bid for') their profit;" p. 171, l. 23, if we compare the passage with p. 9, l. 8, it will be found that the explanation does not apply; p. 173, l. 34, means: "foreshortened;" p. 174, l. 28, means: "rows of small lights;" fireflies never being worn for ornament except in tropical countries, for the simple reason that in other places they are too small; p. 175, l. 13, "rizada" means: "plaited;" p. 175, l. 19, "tunante lenguaraz" means: "impudent scamp," surely a better epithet for Martial than "fluent;" p. 182, l. 28, means: "I am sure that they have not allowed themselves to be caught," "falta" being a verb, not a noun; p. 190, l. 28, if we translate the first two words of: "vaya con lo que sale usted," by "out upon!" what becomes of the rest? Here would be an opportunity to illustrate one of the most curious phenomena in Spanish grammar; namely, the transfer of the preposition in relative clauses; p. 191, l. 27, "refregonos en los morros" is: "cuffs," while "azotes" is "a spanking," one "azote" being one "smack" "en salva la parte;" p. 193, l. 26, means: "you are just as bad as she" (literally: "you keep pace with her"); p. 193, l. 33, has a note which is a good example of the confusion that arises from taking the first noun or pronoun in the sentence for the subject. The literal translation is: "as for this, the pitfall carries it off," and therefore: "the thing is in a hole;" "it has come to nothing;" p. 201, l. 4, means: "put that thing away;" p. 215, l. 9, would be correctly translated if *cuidan* were subjunctive; now the passage means: "they take good care."

As for "Manzanedo" on p. 37, l. 34, I am not able to say who he was. May he have

been the director of the postal service or something of that sort? In any case, the name does not have the appearance of a political nickname.

The "periódico suelto" on p. 129, l. 5, reminds me strongly of Heine's "ungebundene Exemple," but as I do not understand the exact value of the pun and remember no corresponding case, I do not insist on this suggestion. Mr. Marsh's explanation may be right, and looks plausible enough.

The great length of my article is sufficient proof of the importance which I attach to the book that induced me to offer these observations. If here and there I have been somewhat exacting, it is because the good qualities of the edition in comparison with other texts, are so apparent that I feel we might expect perfection from our editor. The introduction has something to say that is worth hearing; the text is very well printed and has not one important mistake; the notes are quite full, and the idiomatic rendering of many phrases is excellent. In short, the edition is good, and my suggestions have been made under the influence of the feeling that for our students nothing should be thought too good.

F. DE HAAN.

Johns Hopkins University.

OLD ENGLISH GRAMMAR.

Old English Grammar, by C. ALPHONSO SMITH, Ph. D. Boston: Allyn and Bacon, 1896. 12 mo, pp. 129.

THE full title of the Manual before us is significant—*An Old English Grammar and Exercise Book*, the object of the book being, as Professor Smith tells us, "to give an elementary knowledge of Early West Saxon Prose," such a study being the necessary preparative to a thorough understanding of Late West Saxon as, also, of Middle English. Hence, the author confines himself to the essentials of the subject, bearing in mind the needs of the pupil, as a student of historical English Grammar. The volume is presented in three generic divisions,—Part First discusses such vital subjects as Sounds, Inflections, and Order of Words; Part Second, the subject of Etymology and Syntax, while, in Part Third,

Selections for Reading are given with primary reference to the immediate needs of the beginner. The manual impresses one as admirable both as to what it has in common with our best Old English Grammars, and as to what it gives us from the special point of view taken by the editor. In the opening section, for example, the brief chapter on The Order of Words is especially timely, such a chapter having rightful place in any grammatical study of pre-Chaucerian English. We could wish that the author had not condensed it so rigorously from the earlier form in which he presented it.* Old English Prose Composition has not as yet been sufficiently emphasized in our college class-rooms. This, to our mind, is the chief excellence of this little manual. Hence, in Part II, at the end of each chapter, there are brief Exercises, illustrating the grammatical principles of the chapter; the translation of Old English sentences into Modern English, and Modern English into Old English, the Exercises, in each case, being preceded by a vocabulary suited to the sentences submitted. This part of the manual is executed so judiciously that the student who masters it will have received invaluable benefit. In fine, these Exercises constitute an Old English *Lesebuch*, so that the very limited Selections for Reading in Part III, may escape the adverse comment of the critic. Even as it is, however, it might have been well somewhat to have extended them. The Glossaries at the close of the book, Old English-Modern English, and Modern English-Old English are helpful, though not quite full enough, the second of these Glossaries being required by the method of the book as one of Prose Composition.

In a word, the Manual is just what is now needed by "beginners" in Old English, and may thus be safely commended to our college professors engaged in this line of teaching.

T. W. HUNT.

Princeton University.

GOETHE'S POEMS.

Goethes Gedichte. Auswahl in chronologischer Folge, mit Einleitung und Anmerkungen.

*Publications of the Modern Language Association of America, New Series, Vol. i, No. 2.

gen von LUDWIG BLUME, Professor am K. K. akademischen Gymnasium in Wien. Wien: Verlag von Karl Graeser. 8vo, pp. xxv, 278.

No great poet has more faithfully reflected his intellectual and moral experiences in his lyrical poetry (using that term in its most elastic sense) than Goethe, and as most of these experiences were interesting or important, a chronological study of his lyrical poetry proves remarkably fruitful of inspiration. Furthermore, as he was affected at different times by virtually all the literary and artistic ideals that have played a part in Europe, such a study, if properly conducted, may be expanded into a history of æsthetics. He begins by showing the influence of the Bible and of Klopstock (in *Gedanken über die Höllenfahrt Jesu Christi*), then come Rococo and Franco-Greek ideals, which in turn are followed by the healthy principles underlying popular poetry and the incipient influence of Greek art-cannons. These latter become paramount just before, during, and after the Italian journey. Towards the end of the century, Goethe returns to his first love, popular poetry (in *Mai-lied*, *Das Blümlein Wunderschön*, etc.), and later goes to Oriental poetry for new inspiration, and for relief. The experiences of Goethe the man are reflected in his love poetry, and such poems as *Muth*, *Seefahrt*, *Wanderers Nachtlied I*, *Der Schatzgräber*, *Mich nachzubilden, unzubilden*, etc.

Precisely because Goethe's lyrical poetry is such a subtle exponent of his life and times, many teachers have doubtless felt the need of an edition presenting it in chronological order (I had myself attempted such an arrangement of the most important poems before I knew the book under discussion), and hence will feel grateful to Professor Blume for an admirable little work, which is characterized throughout by thorough, and in many cases by remarkable scholarship, and by sound enthusiasm.

The selections are arranged according to three periods, from 1765-1774, from 1775-1786, and from 1787-1832. The first is subdivided into two sections, from 1765-1769, and from 1770-1774, the third into three sections, from 1787-1797, from 1797-1814, and from 1814-1832. The second section of the third period might